FRANK SELBY:

MISUNDERSTANDING

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image 1 | *Bobbies, Bobbies*, 2012, Graphite on Mylar

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FOR JENN, WITHOUT WHOM EVERYTHING
WOULD BE NOTHING. — FRANK SELBY

ACKNOWLEDGMENTS

FOREWORD

In our digital age, and with the onset of tablet computers and apps that provide creative approaches to the manufacture of images, the meticulous pencil drawings made by North Carolina-based artist Frank Selby provide a stark and provocative contrast. Inspired by photographs available in the media, the artist's painstaking replication technique creates deceptive images that are analogous to photographs, but with a crucial twist. They appear to mock our predisposition to believe what we see, as we initially accept what they portray at face value. Yet Selby's creations use a traditional medium to undermine pictorial truth and comment on the mercurial and unstable nature of human perception and communication. It is precisely this type of precocious and creative innovation that the Southeastern Center for Contemporary Art presents to enhance perspectives, inspire community and ignite new ideas at the intersection of art and our public.

Frank Selby: *Misunderstanding* has become an auspicious series of firsts. SECCA Curator of Contemporary Art Steven Matijcio applies his considerable curatorial acumen to the the artist's first solo exhibition in North Carolina. Equally significant, this exhibition is accompanied by the first catalog to critically survey a five-year period of the artist's creative efforts. To fund and support this catalog, many generous individuals contributed to the art center's first Kickstarter fundraising campaign. Selby's gallery representatives — Matthew Dipple of American Contemporary (New York City), Jeanroch Dard of Galerie Jeanroch Dard (Paris) and Vassillios Doupas of The Apartment (Athens) have also lent their financial support to make this book possible. We are grateful for the outpouring of generosity and for the opportunity to permanently record the artist's most important works, Matijcio's curatorial analysis, and to provide a legacy for the exhibition and its contents. We are also indebted to the many collectors and foundations who have lent their works to an expansive selection that illustrates the artist's evolving approach and technical range. SECCA's staff has worked diligently to ensure that this exhibition exceeds our expectations and provides an immersive experience for our visiting public.

Frank Selby: *Misunderstanding* would not have been possible without the cooperation of the artist's wife and partner Jenn Selby, whose tireless work and support of our staff's every request has expedited the flow of essential information and solidified the exhibition's success. On behalf of the SECCA Foundation, the staff of the Southeastern Center for Contemporary Art and our colleagues at the North Carolina Department of Cultural Resources, we offer our deepest thanks to Frank Selby. The artist's remarkable drawings - painstakingly crafted over weeks and months of time-intensive rendering, reflection and insight - are an inspiration to us all.

MARK RICHARD LEACH
Executive Director

image 2 | *RRIIOOTT,* 2008, Graphite on Mylar

(mis)understanding

PHOTOGRAPHS, UNLIKE HANDMADE IMAGES, CAN COUNT AS EVIDENCE. BUT EVIDENCE OF WHAT?
— Susan Sontag, *Regarding The Pain of Others*

Images need help to make meaning, and even more to be understood. Absent of inherent association, every picture we see, make and/or consider – according to thinkers and philosophers from Plato and Ludwig Wittgenstein to Roland Barthes and Richard McKay Rorty – depend on linguistic translation to bear content. In the arena of this so-called "linguistic turn," images are catalysts for textual "readings" – serving as lenses (or perhaps mirrors) with which to channel varying recipes of subjective and cultural reference. Without this tissue of pre-existent signification, the image by itself has no special status that allows it to refer to something else, even if it is ostensibly "about" that person, place or thing. It is in an incomplete entity; a neutral signifier; a referential catalyst that – like a bee gathering pollen upon its legs – accumulates symbolic currency by grazing the fields of human history, thought and memory. But could this process ever be reversed? Could language be the architecture of an image we have never seen? Re-engineering theories of semiotics, Post-Structuralism and rhetoric, artist Frank Selby started to write hyper-detailed textual descriptions "to the end," in his words, "of making a document that could be used by somebody else to make a picture." What he found was that – "like a mirage" (citing Selby's analysis of the process) – the more language he used to "disambiguate" his instructions, the more distant meaning grew. Rather than establishing the autonomy or superiority of language over image (or vice versa), Selby's excessive form of pseudo-universal speak instead affirmed a fundamental interdependence.

Renowned writer, activist and theorist Susan Sontag (1933-2004) considered this relationship across multiple decades and volumes, looking especially at the photograph as an intermediary between thought and text. In her final book, *Regarding the Pain of Others* (2003), she outlines an important context and crux when stating, "nonstop imagery is our surround, but when it comes to remembering, the photograph has the deeper bite." As the photo is born from an actual reflection (and recording) of light off its pictured subject, it has assumed popular documentary status – existing, and anointing its subject/s, as something "real." And yet as part of the image family, it too is less a carrier and more a catalyst for meaning, with Sontag equating the photograph to "a quotation, or a maxim, or a proverb" in our personal cache of associations.[1] What separates the photograph from the abstract notion of "the image," however, (and this could be equally applied to celluloid, slides and the pages upon which photos are often printed) is its physical being; its vulnerability; its quintessential frailty. For just as man withers with time, the evidentiary integrity of the photograph (with digital photos being just as vulnerable to the migrations of technology), deteriorates into something more cloudy, uncertain and – as I will argue – human.

Selby's 2009 drawing *Laughter* – replete with blurred figures, smoky terrain and surreal white "clouds" – calls attention to its photographic source's fragile life/memory: showing the effects of age, wear, a scratched negative and a fugitive emulsion (as a snowstorm-like spattering of erasures). The drawing's subject is an equally enigmatic moment in the U.S. Civil War, reflecting the disputed legacy of this conflict, as well as the conflicted readings that accumulate around images of war. And while "war is generic," incorrigible and irredeemable for many (especially anti-war polemicists), Sontag is careful to point out that "Photographs of the victims of war are themselves a species of rhetoric. They reiterate. They simplify. They agitate. They create the illusion of consensus." In so doing – ostensibly demanding a singularity of thought that does not exist – they simultaneously obscure and galvanize Sontag's dictum that "No 'we' should be taken for granted when the subject is looking at other people's pain." Instead, amidst the muddy fray of competing captions, political interests and human subjectivity, she finds lucidity (in the closing pages of *Regarding the Pain of Others*) in the realization that "Such images cannot be more than an invitation to pay attention, to reflect, to learn..." Frank Selby has found similar direction in the tangled web of troubled images, explaining that "you have a very messy, material set of problems [here] and all of this misunderstanding seems like a fertile ground for my undertaking."

Seeking "real world" application of the aforementioned linguistic turn, Selby echoes Sontag's epiphany when he, in his words, "migrated toward issues of real human concern from technical issues about representation with some relief." Paradoxically pursuing order in the documents of disorder, Selby looks for evidence of communication and comprehension where there appear to be none – in the photos of war, riot, bedlam and battle that have proliferated over the last century. Since wartime photojournalism "came into its own" (according to Sontag) in the early 1940s, violent conflicts have become an everyday occurrence for living room televisions and tabloid pages. As far back as the 1860s, famously prescient poet, writer, critic, and observer of "modernity" Charles Baudelaire (1821-1867) lamented (in his journal) the overwhelming, if increasingly banal volume of violence in the news:

It is impossible to glance through any newspaper, no matter what the day, the month or the year, without finding on every line the most frightful traces of human perversity. Every newspaper, from the first line to the last, is nothing but a tissue of horrors. Wars, crimes, thefts, lecheries, tortures, the evil deeds of princes, of nations, of private individuals; an orgy of universal atrocity. And it is with this loathsome appetizer that civilized man daily washes down his morning repast.

And while Baudelaire's account suggests a saturation point in the reportage of said duress – could it get any worse? – Sontag adds that since the Vietnam War (1955-1975), "real-time" battles and massacres have become even more of a routine ingredient in the ceaseless flow of domestic, small-screen entertainment. Yet despite the sheer normalcy of such images in the West – a seemingly endless supply serving any number of media outlets and spin doctors – the literacy of their reading continues to flounder. In this contradictory state of pointed penumbra – floating with little compass or codex – Selby's minimally titled mirrors/effigies take on reflective and revelatory capacity. In the ashes of ideals, works like *Light Blue Riot; Teargas, Teargas; Double Fist* and *Assassination Attempt* become less about the particularities of readings or reference, and more about the unexpected oracle in ugliness; or the fertile medium of (mis)understanding.

Selby often speaks about his subject matter as *mis*communication, deviation and deficiency – stating that "Any war could be seen as a failure of two groups to avoid conflict, *a failure of humanity...a failure of one side's ideals to triumph*" (my italics). He is similarly pejorative about the seemingly inferior way such conflicts are recorded and retransmitted, arguing, "Every message is perverted from its inception in language and gains more distortion through each iteration and reproduction." But what if wrong is right, up is down, and all the models/terms we have sanctified as ideal, are instead illusory sublimations of real human nature? Speaking to the unsettling, unflattering and ostensibly contradictory status of inherent conditions, Sontag reminds us: "Central to modern expectations, and modern ethical feeling, is the conviction that war is an aberration, if an unstoppable one. That peace is the norm, if an unattainable one. This, of course, is not the only way war has been regarded throughout history. War has been the norm and peace the exception." In this light, could that which the aspirations of civilization and decorum label as pure, good and just, be the very opposite of that which our instincts inscribe?

In league with Freud and Bataille's esteem of the abject, Sontag highlights war's ongoing status as "the most irresistible and picturesque news," before suggesting a hyper-real place where "one can feel obliged to look at photographs that record great cruelties and crimes. And one *should* feel obliged to think about what it means to look at them, about the capacity to actually assimilate what they show. *Not all reactions to these pictures are under the supervision of reason and conscience*" (my italics). In this context, outside that which etiquette suggests, Plato – as far back as Book IV of The Republic, where Socrates speaks of "an unworthy desire, which drives the self to become angry with part of its nature" – argued that man has an innate appetite for sights of degradation, pain and violence. In 1757, Irish statesman, political theorist and philosopher Edmund Burke (1729-1797) included himself amidst the "uncouth" when announcing he was "convinced we have a degree of delight, and that no small one, in the real misfortunes and pains of others." Aggression is art; antagonism becomes aesthetic. And in this uncanny gallery, where Selby's cut and spliced ce*ist* (2009) plays a silent score alongside beautifully rendered drawings of brutal conflict, Auschwitz and poetry – to Theodor Adorno's chagrin – exist side-by-side.[2] In such a profane, demystified space, misunderstanding (as we know it) is not only a misnomer, it is – in all its confusion, disarray and spectacle – the norm.

plate 13 | *Double Fist* (detail), 2011, Film Marker on Mylar

As we recognize and embrace this shadow; *our* shadow; Selby performs a provocative parallel action upon his photographic sources. In otherwise exact graphite replicas, rendered with all the meticulous care, structure and mechanism of the most rigorous 1970s conceptualists (i.e. Sol LeWitt), he habitually "doubles" the image and overlays the ghost upon its origin; copy upon copy. As seen in *Double Fist, Tullssa* and most recently *Double Clash*, he duplicates focal points (and sometimes the entire frame) to emphasize action and obscure information. Akin to the way his hyperbolic image descriptions muddied their visual referents with an excess of detail, these drawings intertwine extreme transparency and opaque apprehension. In search of secrets hiding in plain sight, Selby explains, "Far from having a meaning that they reveal upon viewing, [images] have this property of appearing to have meaning but instead come closer to *obscuring* meaning." By doubling each image, however, his tight layering produces an exponentially kaleidoscopic effect where the artist coyly cultivates an alternative perspective of the original.

Somewhere between parallax and palimpsest, Selby thus evokes a "Bilocation"; a spectral presence; the traditionally portentous omen known as the "doppelgänger." [3] German for "double walker," this fictive/folkloric apparition – typically representing an evil side and/or impending misfortune – was said to be a person's paranormal lookalike. Equally as intriguing in the context of this essay, is the fact that the word also describes the sensation of glimpsing oneself in one's peripheral vision where no possibility of a typical reflection (i.e. mirror) exists. For in a reversed ethical realm where conflict, abject images (and our desire to see them) and misunderstanding are the norm, that "demonic" double which we see in the corner of an eye takes on a more complex, and potentially revelatory reading. Moreover, there is literary precedent for just such an appraisal of the doppelgänger as conscience, precursor, and seer. In Edgar Allan Poe's 1839 short story *William Wilson*, the title character of questionable morality is – in a manner reminiscent of Socrates' struggle with the "base" nature of self – dogged by his doppelgänger most tenaciously when his morals *fail*. Poe's character eventually stabs this ambivalent avatar of his concurrent insanity/morality, whereas in Norse mythology, the double precedes its human referent and can be seen performing his/her actions in advance, like a prophetic model. When poet Percy Bysshe Shelley met "the figure of himself" in a nightmare, upon an auspicious terrace, his doppelgänger urged him to push beyond, move further and look deeper, asking, "How long do you mean to be content?" Moving from premonition to apperception, Johann Wolfgang von Goethe's encounter with his double walker (detailed in Book XI of his autobiography *Poetry and Truth: 1811-1833*) also speaks to a more holistic acceptance of the "sinister" self. Embracing the id, he saw "not with the eyes of the body, but with those of the mind, my own figure coming toward me on horseback, and on the same road, attired in a dress which I had never worn...this strange illusion in some measure calmed me at the moment of parting."

German sociologist and philosopher Jurgen Habermas (b.1929) espouses an aspirational theory of communicative rationality where the only hope for our future rests in a form of communication undistorted by power, corruption, greed, personal gain, or the fallibility of language. The innumerable complexities, contingencies and discrepancies that circulate in the communicative sphere – between image and language, language and person, person and people – interrupt this vision: rendering its ideals utopian, abstract, and torturously out of reach. Yet in the vast fray of mixed signals, minced words, twisted translations and unintended readings that fester beneath the tall, airy archetypes of unfettered exchange, an emancipatory view of *mis*understanding takes shape. In a nonchalant, if no less freeing acceptance of this convoluted enterprise, Selby explains, "In my mind this makes up the vast majority of what passes as communication anyway." To reiterate this point in material form he employs the photograph as both object and subject – deconstructing what is commonly heralded as the epitome of evidence into the whirlpool of subjectivities, slippages and sfumato it has always been. In his relentless pursuit of absolute mimesis, taking responsibility for, in his words, "every available grain of the image...without a single concession to ease or clarity or efficiency," Selby creates an antithetical lens for the inherent flaws/failures of this process to play. For the artist, "The whole process is shot through with doubt, layer after layer," turning his earnest attempts at flawless doubling into a nascent doppelgänger that positions "failure" as freedom.

In the early stages of his graduate studies at Central St. Martins College of Art and Design in London (UK) Selby made neo-expressionist paintings in the style of David Salle and Julian Schnabel – thickly layered with dark, impatient images. Seeking to exorcise such uncertainties from both practice and purview, by the end of school he professed, "I drew at that point because I thought that making anything other than the simplest and most primary mark would muddy the waters." Yet it is in those waters today, as muddy with considerations as those first paintings were with marks, that Selby reappraises the semantic designations that govern the process, and supposed pinnacles of understanding. In our current model of communication, education and knowledge, one strives to comprehend transmitted information *exactly* as it was intended; anything less is considered a failure, a miscommunication – a misunderstanding – that will inevitably lead to consequence and/or conflict. But what if that very model is as flawed from the outset as are the systems of language and image used to chase it? Is the notion of understanding (as we uphold it) a Lacanian folly akin to his Mirror Stage, where the desire for an imaginary wholeness clouds our appreciation of all that falls "short" of this impossible ideal? What if all the "noise" that accrues as exchanges fall out of alignment, memories fade and mutate (like their photographic brethren) and conflicts churn, is in fact a more accurate reflection of the way we see, perceive, and live the world?

The work of Frank Selby allows us to imagine this alternate, uncanny reality through the doppelgänger; through a doubled view of ourselves, and the motley fabric of desires, delusions and experiences through which we see the world. Has such a project achieved the "real world" application he sought? In describing the 2001 exhibition "Here is New York" – organized in the aftermath of 9/11, and presenting a single photo of the tragedy from everyone that submitted – Sontag reflects: "One day captions will be needed...And the misreadings and the misrememberings, and new ideological uses for the pictures will make their difference."

STEVEN MATIJCIO 2012

image 3 | *Disaster for Window 5*, 2007, Colored pencil on Mylar

IF I'M SUCCESSFUL, THE ODDNESS WILL REVEAL ITSELF.
— FRANK SELBY

¹ All citations in this essay by Susan Sontag are drawn from *Regarding the Pain of Others* (2003)

² In a 1955 volume titled "Prisms," (reprinted in London in 1967), influential Frankfurt School theorist Theodor Adorno famously wrote: "The critique of culture is confronted with the last stage in the dialectic of culture and barbarism: to write a poem after Auschwitz is barbaric, and that corrodes also the knowledge which expresses why it has become impossible to write poetry today."

³ Wikipedia defines "Bilocation" (or sometimes "multilocation") as a phenomenon that occurs when an individual or object is located (or appears to be located) in two distinct places at the same instant in time. The concept has been utilized in a wide range of historical and philosophical systems including early Greek philosophy, shamanism, paganism, folklore, occultism and magic, the paranormal, Hinduism, Buddhism, spiritualism, Theosophy, New Age thinking and mysticism in general.

STEVEN MATIJCIO (M.A. Bard College) is the curator of contemporary art at the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, North Carolina. He has held positions in a number of important galleries and museums including the Plug In Institute of Contemporary Art, the Power Plant Contemporary Art Gallery, the Art Gallery of Ontario, and the National Gallery of Canada. Matijcio was awarded a prestigious Emily Hall Tremaine Exhibition Award in 2010, and was chosen from an international field of candidates (in the summer of 2011) to take part in curatorial residencies in Gwangju, South Korea (as part of the *Gwangju Biennale*) and Berlin, Germany (*HKW*). In 2012, Matijcio was named the Curator of the 4ᵗʰ Narracje Festival in Gdansk, Poland, which projects large-scale video art across the city. He has lectured on theory and criticism at the University of Manitoba, written for numerous catalogs and journals (including the *Guide to the 27th Sao Paulo Bienal*), and was commissioned by the Robert Mapplethorpe Foundation to curate one of their first online exhibitions.

image 4 | *People's Park, People's Park,* 2012, Graphite on Mylar

image 5 | **Horse, Tree**, 2007, Graphite on Mylar
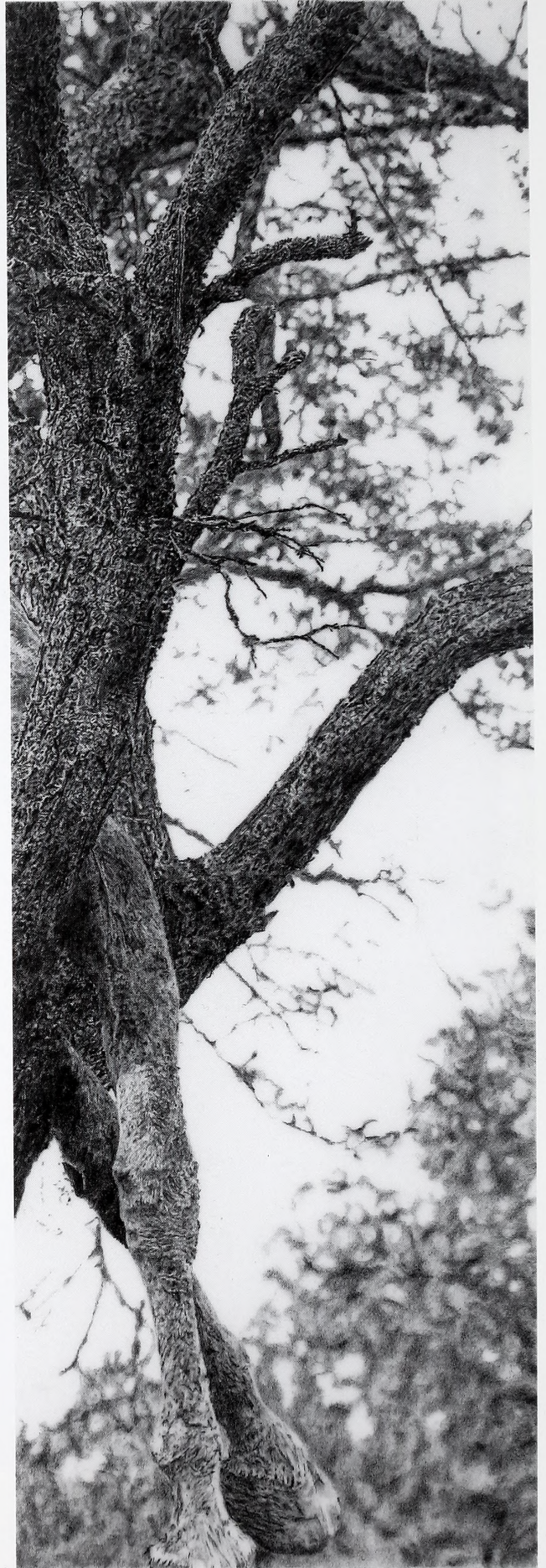
INTERVIEW WITH FRANK SELBY

BY CLAIRE GILMAN

TELL ME ABOUT YOUR BACKGROUND AND EDUCATION. HAVE YOU ALWAYS MADE DRAWINGS AND, MORE PARTICULARLY, HAVE YOU ALWAYS LOOKED TO PHOTOGRAPHS AS YOUR SOURCE OF INSPIRATION?

I was interested in art from a young age and had a wonderful high school art teacher named Suzy Goza who encouraged me. By the time I graduated I had my own studio at the school where I spent half my day. But I lived in northern New Mexico—the middle of nowhere—and had very little exposure to contemporary art. Being at the University of New Mexico for my BFA did little to change that, but again, I had a few great professors, particularly Martin Facey, who inspired me to think that I had what it took to become an artist so I moved back to Los Angeles right after graduation.

In LA, I had a close friend named Taft Green who asked me a bunch of hard questions about my practice and pushed me in the direction of getting an MFA. With his help I became interested in neuroscience and the study of cognition and, through that, I discovered that there's a parallel between the way cognitive neuroscientists talk about making meaning out of visual material and the way people like Roland Barthes and Victor Burgin talk about it; namely, that you don't do it without language. Photographs don't refer, images don't contain meaning; we give them meaning or at least a code through the addition of text. So I got interested in the whole image/text thing and I started to make text-based pieces that were meant to be descriptions of scenes in my "imagination." This turned out to be interestingly absurd and I started to apply the practice to photographs; descriptions with no ambiguity, down to the smallest visible element. I also re-wrote existing texts with the aim of removing any possibility of a subjective reading. This was fun (and ridiculous) because when I tried to arrive at a universal description for almost any adjective, like "small" or "warm," I ended up with an infinite regress of signifiers. Then I started making drawings from photographs accompanying the text pieces that had a similar purpose: an absolutely objective, unambiguous mimesis, down to the smallest possible grain. These also failed to live up to my goal. I was finding that all of these projects were failing in interesting ways, and so this notion of futility, of trying hard to create a new, perfect document and failing, became part of what I do and still is.

CAN YOU ELABORATE ON YOUR INTEREST IN LINGUISTIC FAILURE AS IT APPLIES TO VISUAL IMAGES?

Absence is a constitutive feature of language as it is of any form of signification. For example, I can talk about a firefly without actually having a firefly buzzing in front of me. Words can, and almost always do, function in the absence of their referent. In fact the representation of a thing requires its absence. So any time you use language there is this entire universe of exclusion that grows and grows.

It's generally agreed by linguistic theorists that a physical picture, whether it's a drawing or a photograph or a painting, has no more ability to deliver meaning than any other object. We interpret them through a complicated array of mental processes adding whatever language is at our disposal. It's important to understand that resemblance does not constitute reference. The fact that a drawing of a tree resembles a tree, even very closely, does not mean that it *refers* to it. What or who would have the authority to decide the nature of that relationship? People have a hard time with this when it comes to photographs especially. They think that because a photograph is indexical, because the photographic negative is an actual physical imprint created by a reaction of light and chemical on the film, that that physical relationship constitutes a reference. But it doesn't. Think of a reflection on a lake, or a footprint in the sand. Does one *refer* to the other? No, we do that with language.

The subject matter of my source photographs was also inspired by this thinking. I started out doing drawings of the aftermath of wars and disasters because I had been reading the British philosopher Roy Bhaskar and I was impressed by his theories about real and nominal absence. I liked having an absent subject, in the sense that a photograph of a hurricane's aftermath has as its subject the hurricane, which is not shown in the photograph. Similarly, the underlying cause of a riot, clash, or war is absent and, for that matter, unrepresentable. The riot is simply an effect of the disagreement. And the continued reproduction and recontextualization of the imagery removes the subject further and further from the underlying events. This made sense to me also in terms of the semiotic property of photographs.

Ultimately, the subject of the riot images is communication or, better yet, miscommunication. In my mind this makes up the vast majority of what passes as communication anyway. What are the odds that any people or groups of people, even using the same language, can accurately and thoroughly present their ideas to one another? And that those ideas can be accurately represented by their leaders? And when the conflicts are represented in the news media, what are the odds that viewers will interpret them accurately? Add to this the infinite array of media images, and the text that surrounds them, and you have a very messy, material set of problems. By pinpointing the absence of the actual events depicted in the photographs, I make this absence real and suggest the similar absences and miscommunications that make up our public (and much of our subjective) lives.

image 6 | *sissters,* 2009, Graphite on Mylar

plate 1 | *Laughter,* 2008, Graphite on Mylar

CAN YOU GIVE AN EXAMPLE OF HOW THIS PLAYS OUT IN A SPECIFIC IMAGE?

Take the 2008 drawing *Laughter*. There are a lot of layers of failure in that drawing's source photograph both in terms of its material reality and its subject matter. Any war can be seen as a failure of two groups to avoid conflict; a failure of humanity, a failure of many people to remain alive, a failure of one side's ideals to triumph. But in the fabric of this particular image there are all of these tangible failures: the scratched negative, the emulsion pulling off of the glass negative creating this snowstorm effect, the blurred figure and smoke, the dodged "clouds." Maybe failure isn't the right word for all of these things, but mistake and error are serviceable for my project.

WHY MAKE DRAWINGS FROM PHOTOGRAPHS?

I don't have a universal answer to this question—I can only say why I do it. For me it's less about drawing photos than about the way in which I draw them. It's all well and good to talk about the materiality of language and the failure of communication to bring about understanding. But the actual physical approach that I take, which is to break down each photograph into its smallest visible part and earnestly try to replicate each mark thereby destabilizing the very fabric of the image, takes it to another level. It's not that it makes the picture "mine," but the effort that I put into making the document, and my pursuit of perfection, demonstrates what I'm doing tangibly. One can see that the drawing is a photo-based document but upon closer inspection, even if one admires the workmanship, it becomes clear that it's composed of flawed, man-made marks and the meaning that one instinctively attaches to it is deferred across the surface. If I didn't take responsibility for every available grain of the image and earnestly try to remake what I'm observing without a single concession to ease or efficiency, the drawings wouldn't become failures of communication. They would simply be pictures in which I'd made stylistic decisions. That's where the tension lies.

AND YET, YOUR WORK VARIES GREATLY IN TERMS OF STYLE OF EXECUTION. SOMETIMES, YOUR RENDERING IS EXTREMELY PRECISE, IN OTHER CASES LOOSE AND HAZY. CAN YOU DISCUSS YOUR DECISIONS HERE? HOW DOES YOUR CHOICE OF DRAWING UTENSIL FACTOR IN?

Because I'm unwilling to add my own stylistic embellishments, in most cases, the variations you're talking about are a result of either the quality of the original photographs—some of which are tiny internet jpegs that I've blown up—or of the drawing utensil, or both. Often I work with watercolor on Mylar and because Mylar is non-absorbent, the medium is very difficult to control. Hence I make more glaring mistakes than I do when drawing with a sharp pencil. On a couple of occasions, I've chosen to make works with watercolor based on very poor-quality photographs and this has resulted in drawings that are much further divorced from the original than many of my graphite drawings. I'm not always comfortable with this, but on the other hand I'm not comfortable only making graphite drawings. It's simply not a rich enough notion of an art practice in my eyes. I do almost always work with Mylar primarily because it makes sense for me to have an invisible support for the drawings; it's not a metaphor or anything but it further destabilizes the status of the image. For one thing, the eye doesn't know exactly where to focus when looking at a translucent surface. Also it is a beautiful material and it has a perfect tooth for drawing. I have lots of control over tones and can get very rich tones even out of hard pencils.

CAN YOU ELABORATE ON THE ALTERATIONS TO THE PHOTOS YOU DO MAKE—I.E. YOUR DECISION TO DOUBLE, TRIPLE OR CUT OUT SECTIONS OF THE IMAGE?

I only make alterations in the photographic state via Photoshop or collage. I never make any deliberate change once I'm drawing. I won't add detail where there is none in the photograph, so sometimes I end up with a field of marks "accounting for" what's in the photograph. I make the changes to the images in order to create the same sort of awareness of materiality that is already part of a photograph like *Laughter*. Those sorts of alterations have a lot in common with the things that can happen to a print or a negative or a bit of film in processing—improperly registered plates, odd crops, warping and distortion. Reading through books about the Civil War for photographs, for example, one sees the same image in multiple configurations; here a scratch has been Photo-shopped out, there they've chosen to crop away certain characters to change the impact. I don't treat images as sacred objects and they go through many changes before I even see them. But the actual physical re-drawing by hand has to be as straightforward a mimesis as possible in order for me to feel as if I've enacted the debate that I've discussed above.

HOW DO YOU CHOOSE YOUR PHOTOGRAPHS AND WHERE DO THEY COME FROM? DO YOU TYPICALLY THINK IN TERMS OF GROUPS OF IMAGES OR SUBJECTS—I.E. NOW I AM GOING TO DO A SERIES OF DRAWINGS OF WORLD WAR ONE—OR IS YOUR PROCESS MORE SPONTANEOUS AND ORGANIC?

I work with photography, and specifically press photography, because it is public, in the sense that by the time one sees a photograph in the press, whether it's new or old, it has been decided upon. Editors, publishers, advertisers, and the viewing public decide which pictures will become important and, to me, that cultural compact is part of the process of miscommunication. For one thing, most conflicts or clashes are photographed many times, sometimes thousands of times, but only a few images reach the public and many of those drop out of sight once they've run once in a newspaper or magazine. Mostly my images come from books or websites that compile important photographs or use known photographs to illustrate a historical event. So that process of canonization is important to me, along with lots of other historical ephemera—monuments, music, speeches, film etc. So yes, I do think in terms of subjects when I search, but of course there has to be a formal element too. I've learned that some photographs just won't make interesting drawings, however compelling they may be as photographs or in terms of their subject matter.

HOW COME? WHAT PHOTOGRAPHS MAKE PARTICULARLY GOOD CANDIDATES FOR DRAWINGS?

Sometimes a picture is too dark and therefore not good for doubling because all the detail would be lost. Sometimes the quality or resolution is just too lousy. Sometimes the photographer tried to "signify" something like pathos or courage and it's too obvious; the coding interferes with what I want to do. But sometimes a photograph will have a fabulous flaw that makes it perfect to work with in a straightforward way. That's great but it also means that I can't manipulate it. If there is too much "me" in a picture I think it confuses my message. If I'm going to double or crop or otherwise alter an image, I have a rule that I can only do one thing to it. I don't always stick to this rule and sometimes I'm glad I didn't. Take *ceist*, for instance. Rendering a picture in blue and also splicing out the middle information are generally two things I wouldn't combine but I'm happy with this picture.

WHAT ARE YOU WORKING ON RIGHT NOW? IS THERE ANY SUBJECT YOU WOULD LIKE TO TAKE ON THAT YOU'VE AVOIDED SO FAR?

I just finished a large drawing of a melee between Oswald Mosley's Unionists and an anti-fascist group at Charing Cross Station in London in 1963. The photograph that it's based on is comical and sort of grotesque, and it has a challenge that I want to grapple with in upcoming works. I am trying to work with figurative elements that emphasize expression: facial expression, gesture, stance, posture, etc. I want to tie in to the tradition of making meaning through gesture ala El Greco, Breugel, Munch, Brecht, Eisenstein, or Kubrick. People assume that, given the photograph's status as an "uncoded" message, these expressions should accurately depict the significance of the scene or at least the individual's response to it. I want to explore that assumption as a zone of inference and harness its effects while undermining its legitimacy. But it's really challenging to do faces and figures properly and I have to admit that I've avoided up-close images of people for that reason. Mistakes do something to a human face that they don't do to anything else. I think it's because we're so used to looking at faces that we instantly notice when something isn't right, and too often I end up with results that are uncanny or grotesque. But there's a lot of cool potential in the theatrical nature of photographic material and I really want to find ways to do it well.

CLAIRE GILMAN (Ph.D. Columbia University) is curator at The Drawing Center in New York where she recently organized the exhibition *Drawn from Photography* (February 17 – March 31, 2011; DePaul Art Museum, Chicago: June 21 – August 19, 2012). From 2003-2006, she served as Janice H. Levin Curatorial Fellow at the Museum of Modern Art where she helped organize *Edvard Munch: The Modern Life of the Soul* and *Greater New York: 2005*. Other exhibitions curated include *The Storyteller* (with Margaret Sundell), a travelling exhibition organized and circulated by Independent Curators International (The Salina Art Center, Kansas; The Sheila C. Design Center, Parsons, New York; The Art Gallery of Ontario, Toronto; Museo Nacional Centro de Arte Reina Sofía, Madrid, 2009-2010) and *Arte Povera: Selections from the Sonnabend Collection* (The Wallach Art Gallery, Columbia University, 2001). Gilman has taught art history and critical theory at Columbia University; The Center for Curatorial Studies, Bard College; The Corcoran College for Art and Design; and the Museum of Modern Art. She has written for *Art Journal, CAA Reviews, Documents, Frieze* and *October* and has authored numerous catalogue essays for museum exhibitions.

image 7 | ***Disaster for Window 3,*** 2006, Colored pencil on clayboard

GIVE YOU THE GHOST

BY CHRIS BALASCHAK, PH.D.

plate 2 | *stare into the lake astonished,* 2008,
Graphite on Mylar

George N. Barnard, Nashville, Tennessee, Dec. 15, 1864.
Courtesy of the Library of Congress.

Two dozen men, dressed in hard-worn boots, stiff jackets, and a variety of caps (kepis, cowboys, bowlers), are gathered upon a rubble strewn outlook. Their point of interest is not the scene in the valley beyond, but us. Their heads turned, their faces stern, with movement quickened and thus blurred, they are anonymous; though long dead, their gaze is fixed. The scene, a portion of a photograph made by George Barnard on December 15, 1864, finds a band of outliers seated to witness the engagement of generals Hood and Thomas during the Battle of Nashville. In his drawing *stare into the lake astonished* (2008), Frank Selby has appropriated Barnard's image, yet sheared these men. Excising the historical witness such frontal, facial imagery might convey, Selby has instead drawn from the left portion of Barnard's image, where a *rückenfigur* stands as a ghost in the foreground, casting the scene with a sense of Germanic sublime, and granting the viewer a proxy. The 'lake' as it were is the battle, conveyed in Selby's drawing as a haze of ashen clouds. Against such drama, our surrogate stands translucent, allowing the viewer to discern figures further afield and, strangely enough, with growing clarity. That Selby renders the scene with graphite on mylar, the effect of indirect impression, be it shadow or apparition, is only heightened. Yet, drawn from a reproduction of Barnard's original, Selby's direct engagement with the tactile material of history (in this case, books about time past) appropriates not only the poor photomechanical syntax of mass-appeal photobooks, but also the portent of mistake, absence and disappearance bound up in the technological limitations of mid-19th century photography. Though true to its source, Selby's drawing is effectively a reenactment of Barnard's Nashville that treats photography with a sense that all historical documentation is fraught with occlusion.

Reenactment is a naturalized part of the American remembrance of the Civil War. While recently reenactments have become a kettle pot for conservative activism dressed in the garb of theatricalized revisionism, fictive recollection was an immediate response to the tragedy of civil disunion. Consider the photographic work of not only George Barnard, but also Matthew Brady's outfit, which included photographers Alexander Gardner and Timothy O'Sullivan, amongst others. Their most memorable accomplishments in documenting the war, be it a recently deceased sharpshooter, Lincoln amongst his troops, or a topography of the war-front, are the result of said photographers going beyond the scope of mere exposure and engaging in a studied staging and ornamentation of a scene in order to adequately convey history in the passing. The photograph was not a means to eyewitness, rather a preliminary attempt at memorialization.

Even those initial recreations of the War were only the first in a cascade of reenactments, followed by inscriptions and recontextualizations that henceforth shaped the public's perception of the War. As historian Martha Sandweiss has pointed out, photographs from the warfront were never directly conveyed to the War's contemporary public. Instead they were viewed second-hand following their reproduction by draftsmen and engravers, and further removed through printed matter circulating often (and at least) days following the events depicted. The photographs themselves would need to await the flourish of mechanical printing technologies, particularly halftone reproduction, which would appear in the final decades of the 19th century. Then the (primarily) American public could recount, reconcile, and again reenact the War by means of photomechanically reproduced albums of images made a generation prior. The fact of firsthand was consistently revised for the facticity of fabrication.

Frank Selby's drawings of the Civil War enact a similar engagement with the disunion of the past. Drawn from source images in Civil War photobooks, themselves drawing from other previous source materials, Selby's imagery is the result of close reading, of transcribing, and thus reenacting the source imagery and its recapitulation through a multitude of printed matters since its creation. Like those engravers who would have been responsible for appropriating photographs from Brady's outfit for the sake of a reproduction, Selby meticulously conveys the source material but not without a poetics haunting any reassessment. *Hollywood Forever* (2008) conveys a pragmatic and unceremonious burial ground as a theatrical and nearly stereographic Rorschach test. The key to such a test rests in irony, though, as Selby inscribes the scene with a name drawn from Hollywood Forever, a cemetery famous as a site where celebrities past are interred. The anonymous war dead transmuted to widescreen alliteration.

Though reproduction and reenactment of historical events may inevitably result in a fictive choreography of the past, be it live-action staging of battle or the replication of imagery, the attraction it offers is in materiality. Paging through an album of photolithographs, like donning a Union or Confederate kepi, offer a tactile engagement with history. Selby's drawings remind the viewer that there is a certain theater (for drawing is a mimetic event) in reproducing the past; his acts affirm while offering the possibility of revision. Rewriting images by drawing reproductions of originals, his titles also recast historical documents. Like captions, Selby's inscriptions and croppings relay and direct, engaging us in portions of photographic totality that obstruct. Reproduction is itself inscription, of course, and it too is fraught with errors of inversions and misalignment that haunt and inform historical materiality.

The drawing, like the photograph, is a mute testimony, evidence of its maker as much as its subject. In its theater of license and its potency for perversion, these equally graphic arts resist the sensorial elements of the real (its touch, its aurality). *Laughter* (2008), Frank Selby's drawing of a trio of servicemen around a fire neither affirms nor denies these missing pieces of mimetic arts. The drawing's title (laughter) implies a most base, non-linguistic form of communication, while its presence (a translation of a photographic imprint) tangibly conveys a distanced, culturally embedded language of replication that is at once formal and nearly habitual. So far from the moment these three figures shared a century and a half ago, Selby's image gives up the ghost granting the loss of distance between photo-copy and reality a resuscitated corporeality.

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Martha Sandweiss, editor, *Photography in Nineteenth-Century America* (New York: Harry N Abrams, 1991)

Martha Sandweiss, *Print the Legend: Photography and the American West* (Hartford: Yale University Press, 2002)

DR. CHRIS BALASCHAK (Ph.D. University of California at Irvine) is an assistant professor of art history at Flagler College. Dr. Balaschak's research focuses on 20th century American photography with particular attention to its reproduction in print media, while considering issues of photography's institutionalization as a modern art form. He has just completed a manuscript entitled *Bound: The Photobook and the Szarkowski Moment*, which considers the role of photography books in the modernization of American photography.

image 8 | *Hollywood Forever*, 2008, Graphite on Mylar

FRANK SELBY:
MISUNDERSTANDING

OCTOBER 26, 2012 – FEBRUARY 10, 2013

plate 1 | *Laughter,* 2008, Graphite on Mylar

plate 2 | *stare into the lake astonished,* 2008, Graphite on Mylar

plate 3 | *ceist*, 2009, Colored Pencil on Mylar

plate 4 | *Pro-Gaullists,* 2009, Graphite on Mylar

plate 5 | *Anti Pro-Gaullists,* 2009, Graphite on Mylar

plate 6 | *Tulissa,* 2009, Film Marker on Mylar

plate 7 | *Assassination Attempt*, 2010, Watercolor on Mylar

plate 8 | *Bra*, 2010, Graphite on Mylar

plate 9 | *Double Riot (After Bruno Barbey),* 2010, Graphite on Mylar

plate 10 | *Hue*, 2010, Graphite on Mylar

plate 11 | *Chechen*, 2010, Graphite on Mylar

plate 12 | *Light Blue Riot,* 2010, Watercolor on Mylar
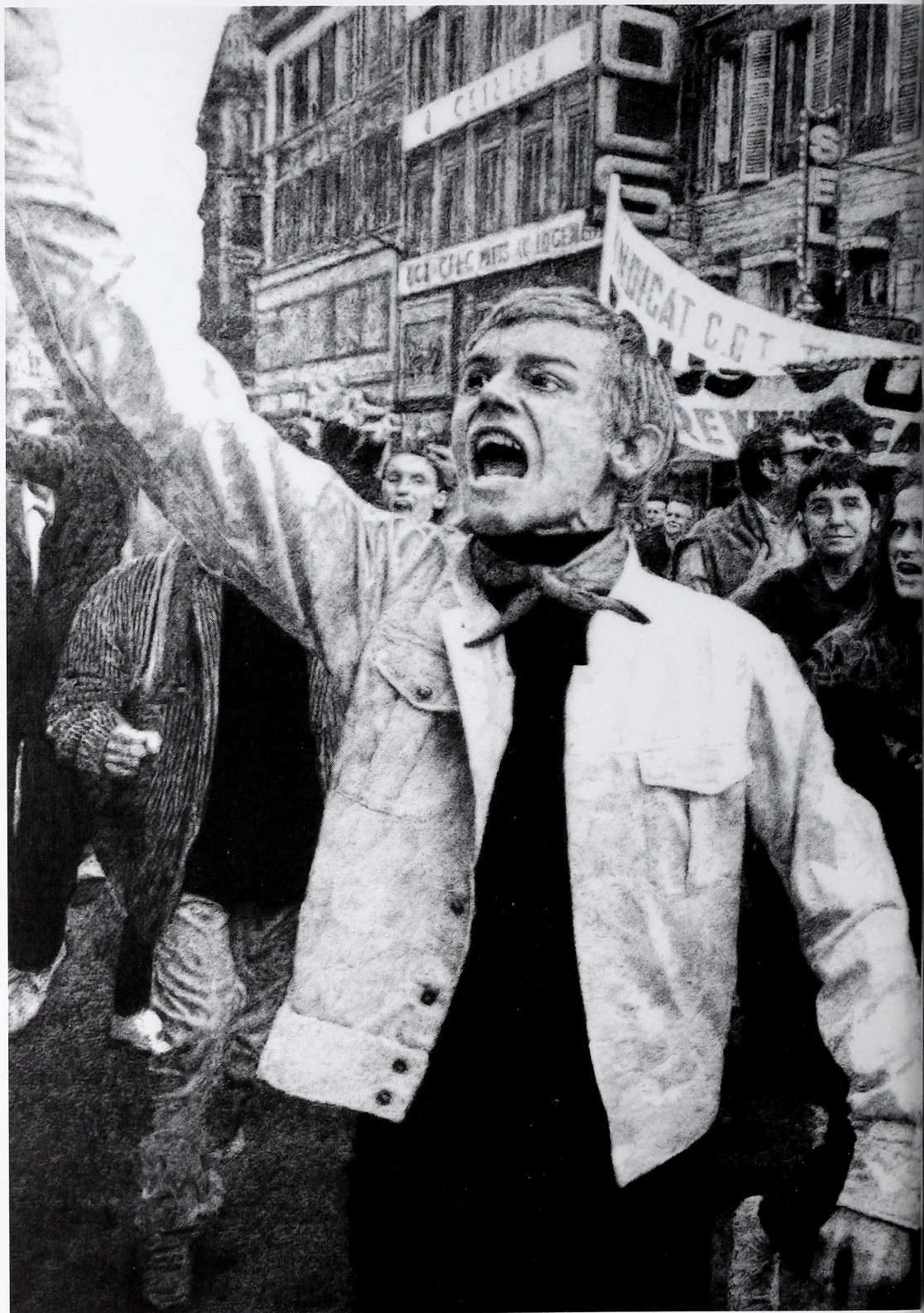
plate 13 | *Double Fist,* 2011, Film Marker on Mylar

plate 14 | *Now on Now,* 2011, Graphite on Mylar

plate 15 | *Teargas Teargas,* 2011, Graphite on Mylar

plate 16 | **Double Clash,** 2012, Graphite on Mylar

plate 17 | *Right and Wrong Protest,* 2012, Graphite on Mylar

plate 18 | *Light Blue Sands Day,* 2012, Watercolor on Mylar

EXHIBITION CHECKLIST

plate 1   **Laughter**
2008
Graphite on Mylar
32 x 28 inches
Collection of Ronit and Marc Arginteanu

plate 2   **stare into the lake astonished**
2008
Graphite on Mylar
18 x 14 inches
Courtesy of the Sender Collection, New York

plate 3   **ceist**
2009
Colored Pencil on Mylar
19 x 15 inches
Courtesy of Frank Selby and Artist Pension Trust New York

plate 4   **Pro-Gaullists**
2009
Graphite on Mylar
12 x 9.5 inches
Collection of the Artist

plate 5   **Anti Pro-Gaullists**
2009
Graphite on Mylar
12 x 9.5 inches
Collection of the Artist

plate 6   **Tullssa**
2009
Film Marker on Mylar
10 x 15 inches
Courtesy of the Sender Collection, New York

plate 7   **Assassination Attempt**
2010
Watercolor on Mylar
32 x 49.5 inches
Courtesy of Frank Selby and Artist Pension Trust New York

plate 8   *Bra*
2010
Graphite on Mylar
10 x 6 ? inches
Collection of Beth Rudin DeWoody

plate 9   *Double Riot (After Bruno Barbey)*
2010
Graphite on Mylar
14 x 18 inches
Collection of Beth Rudin DeWoody

plate 10   *Hue*
2010
Graphite on Mylar
14 x 20 inches
Courtesy of the Hiscox Collection

plate 11   *Chechen*
2010
Graphite on Mylar
26 x 37 inches
Courtesy of the Sender Collection, New York

plate 12   *Light Blue Riot*
2010
Watercolor on Mylar
18 x 24 inches
Collection of Martin Hale Jr.

plate 13   *Double Fist*
2011
Film Marker on Mylar
18 x 33 inches
Courtesy of American Contemporary

plate 14   *Now on Now*
2011
Graphite on Mylar
24 x 32 inches
Collection of Glenn and Amanda Fuhrman, NY,
Courtesy the FLAG Art Foundation
Image courtesy of the Artist and Galerie Jeanroch Dard

plate 15   *Teargas Teargas*
2011
Graphite on Mylar
9 x 14 inches
Collection of Ronit and Marc Arginteanu

plate 16   *Double Clash*
2012
Graphite on Mylar
32 x 36 inches
Courtesy of American Contemporary

plate 17   *Right and Wrong Protest*
2012
Graphite on Mylar
9 x 13.5 inches each
Courtesy of American Contemporary

plate 18   *Light Blue Sands Day*
2012
Watercolor on Mylar
18.5 x 27.25 inches
Courtesy of American Contemporary

SUPPLEMENTAL IMAGES

All images - unless otherwise noted - courtesy of the Artist and American Contemporary.

image 1   **Bobbies, Bobbies**
2012
Graphite on Mylar
10 x 25.7 inches
Image courtesy of Galerie Jeanroch Dard

image 2   **RRIIOOTT**
2008
Graphite on Mylar
11 x 18.5 inches
Image courtesy of Galerie Jeanroch Dard

image 3   **Disaster for Window 5**
2007
Colored Pencil on Mylar
60 x 75 cm (overall)

image 4   **People's Park, People's Park**
2012
Graphite on Mylar
13.5 x 8 inches
Image courtesy of Galerie Jeanroch Dard

image 5   **Horse, Tree**
2007
Graphite on Mylar
23 x 7.5 cm

image 6   **siststers**
2009
Graphite on Mylar
11.4 x 8.1 inches
Image courtesy of Galerie Jeanroch Dard

image 7   **Disaster for Window 3**
2006
Colored Pencil on Clayboard
81 x 60 cm

image 8   **Hollywood Forever**
2008
Graphite on Mylar
9 x 11 inches (each)

image 9   **Monumentnemunom**
2008
Watercolor on Mylar
13 x 8 inches

image 10   **Monument (Infantry)**
2010
Graphite on Mylar
20 x 8 inches

image 11   **Monument (Sailor)**
2010
Graphite on Mylar
20 x 7 inches

image 9 | *Monumentnemunom*, 2008, Watercolor on Mylar

image 10 | *Monument (Infantry)*, 2010, Graphite on Mylar

FRANK SELBY

SOLO EXHIBITIONS

2012   *Misunderstanding*
SECCA   Winston-Salem, NC (with catalogue)

2012   *some things never change*
Galerie Jeanroch Dard   Paris, FR

2011   *true believers*
The Apartment   Athens, GR

2010   *to negotiate at a disadvantage*
Museum 52   New York, NY

2009   *NADA Art Fair* (Solo Presentation)
Museum 52   Miami, FL

2009   *a house that will never be built*
Galerie JeanRoch Dard   Paris, FR

2009   *There, Not There*
Waterworks Visual Arts Center   Salisbury, NC

2008   *We Weren't Never Here*
Museum 52   New York, NY

2007   *Horses*
John Connelly Presents   New York, NY

2004   *Two Large Drawings*
Toilet Gallery   London, UK

2004   *MAFA Degree Show*
Central St. Martins College of Art and Design   London, UK

2002   *Frank Selby: New Work*
Restaurant Supply Gallery   Los Angeles, CA

2000   *Tall Tales and Sprawl Stories*
Organic   Los Angeles, CA

1998   *Visible Gods*
ASA Gallery   Albuquerque, NM

SELECTED GROUP EXHIBITIONS

2012   *Drawn from Photography*
        The DePaul Museum   Chicago, IL (with catalogue)

2012   *Projet Gutenberg*
        Galerie Jeanroch Dard   Paris, FR

2011   *Drawn from Photography*
        The Drawing Center   New York, NY (with catalogue)

2011   *In- and Outside- Writing*
        Voorkamer   Lier, BE (with catalogue)

2010   *Art on Paper Biennial Exhibition*
        Weatherspoon Art Museum   Greensboro, NC (with catalogue)

2010   *A Bright and Guilty Place*
        PayneShurvell   London, UK

2010   *Preconceived Iconography*
        Museum 52   New York, NY

2010   *Think Pink* Curated by Beth Rudin DeWoody
        Gavlak   Palm Beach, FL (with catalogue)

2009   *When I Grow Up (in collaboration with Daniel Arsham)*
        Galerie JeanRoch Dard & Galerie Emmanuel Perrotin   Paris, FR (with catalogue)

2009   *Instability: Art Interrogating Crisis*
        Simmons Contemporary   London, UK (with catalogue)

2009   *Works on Paper*
        Museum 52   London, UK

2009   *Just What Are They Saying?* Curated by Beth Rudin DeWoody
        Jonathan Ferrara Gallery   New Orleans, LA (with catalogue)

2008   *Passed as Present*
        York Art Gallery   York, UK

2007   *The End Begins: The Lodeveans Collection*
        The Hospital   London, UK

2007	*Consequence*
	Museum 52 London, UK

2006	*Assemblage I*
	Museum 52 London, UK

2005	*Popularart*
	Nehru Centre London, UK

2004	*60 Seconds*
	291 Gallery, Space-twotentwo London, UK

2004	*Sorry, Steve* (Performance)
	Victoria Miro Gallery London, UK

2004	*The Inscriptive Ferret*
	Space 44 London, UK

2003	*Post-Postal* (also co-curated)
	EuroArts Gallery London, UK

2003	*Souvenir*
	Transitions Gallery London, UK

2002	*Twelve Between Sixth and Seventh* (also co-curated)
	Restaurant Supply Gallery Los Angeles, CA

2001	*Young Team*
	Organic Los Angeles, CA

2000	*This Environment*
	Organic Los Angeles, CA

1999	*Salon du Petit*
	Gallery 825 Los Angeles, CA

1998	*Reading Room*
	ASA Gallery Albuquerque, NM

SELECTED BIBLIOGRAPHY

2012
The Salisbury Post "Checking back in with artist Frank Selby", July 29, 2012 (Katie Scarvey)
The Chicago Tribune "Two Exhibits explore the boundaries of lines on paper, photography,"
    July 11, 2012 (Claudine Ise)

2011
Artforum International *Review: Drawn from Photography*, Summer 2011 (Eva Diaz)
The New York Times "Authorship or Translation? Notes Toward Redefining Creativity,"
    Feb. 25, 2011 (Karen Rosenberg)
The New Yorker *Review: Drawn from Photography*, March 19, 2011 (Andrea K. Scott)
The Wall Street Journal *Review: Drawn from Photography*, March 19, 2011 (Lance Esplund)
Art & Antiques *Review: Drawn from Photography*, Feb. 2011 (John Dorfman)
Kaiserin *Posterism*, Autumn-Winter 2011

2006-2010
Yatzer "Frank Selby at Gallery Jeanroch Dard," *www.yatzer.com*, Sept. 28, 2009(Apostolos Mitsios)
Cimaise "Frank Selby: Presence in Absence," Spring 2009 (Neel Chrillesen)
ArtCritical "Greg Lindquist on Frank Selby at Museum 52," May 2008 (Greg Lindquist)
Time Out London "Consequence," August 6, 2007 (Sally O'Reilly)
Saatchi Gallery Online "Rebecca Geldard's Top Ten Shows in London," August 2007(Rebecca Geldard)
Time Out London "The End Begins," *Time Out London*, July 16, 2007 (Sally O'Reilly)
ArtVehicle "Consequence: Philip Hausmeier, Corin Hewitt, Hans Schabus, Frank Selby,
    Sara Van Ver Beek, Brian Wills at Museum 52," Issue 22, July 2007 (Samantha Hulston)
Culture Wars "The End Begins,", July 2007 (Dolan Cummings)
Gazeta Do Interior "Four Artists Court the King," (Portugal), April 21, 2006 (Angela Antunes)
The Guardian Magazine "Adventures in Art,", April 20, 2006 (Sarah Akhurst)
Flash Art Online "Early Risers," January 2006 (Matt Price)

GALLERY REPRESENTATION

American Contemporary	*New York, NY*	www.americancontemporary.biz
GALERIE JEANROCH DARD	*Paris, France*	www.jeanrochdard.com
THE APARTMENT	*Athens, Greece*	www.theapartment.gr

SELECTED COLLECTIONS

The Whitney Museum of American Art, *New York, NY*
Hiscox Collection, *London, UK*
Artist Pension Trust, *New York, NY*
Claude Berri, *Paris, FR*
The FLAG Art Foundation, *New York, NY*
The Sender Collection, *New York, NY*
The West Collection, *Philadelphia, PA*
The Lodeveans Collection, *London, UK*
The Anderson Collection, *San Francisco, CA*
The Weatherspoon Art Museum, *Greensboro, NC*

ART FAIRS

2012	Drawing Now. *Paris, FR*
2011	Armory, *New York, NY*
2010	Armory, *New York, NY*
2009	NADA, *Miami, FL*
	Salon du Dessin Contemporain, *Paris, FR*
2008	NADA, *Miami, FL*
2007	Artissima, *Turin, IT*
	Art Athina, *Athens, GR*
	Volta, *Basel, Switzerland*
2006	NADA, *Miami, FL*
	Arte Feira Bologna, *Bologna, IT*
	Zoo Art Fair, *London, UK*
2005	Zoo Art Fair, *London, UK*
	Scope, New York, *USA*
2004	Zoo Art Fair, *London, UK*

RESIDENCIES

2006	*Centro Cultural Raiano*, Monsanto, Portugal
	Month-long studio-based intensive residency

EDUCATION

2004	**MASTER OF ARTS IN FINE ART**
	Central St. Martins College of Art and Design
	The University of the Arts London
	London, UK
	Areas of Specialization: Drawing and Painting
1998	**BACHELOR OF FINE ARTS**
	University of New Mexico
	Albuquerque, NM
	Areas of Specialization: Drawing and Painting

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BACK COVER: image 11 | **Monument (Sailor)**, 2010, Graphite on Mylar